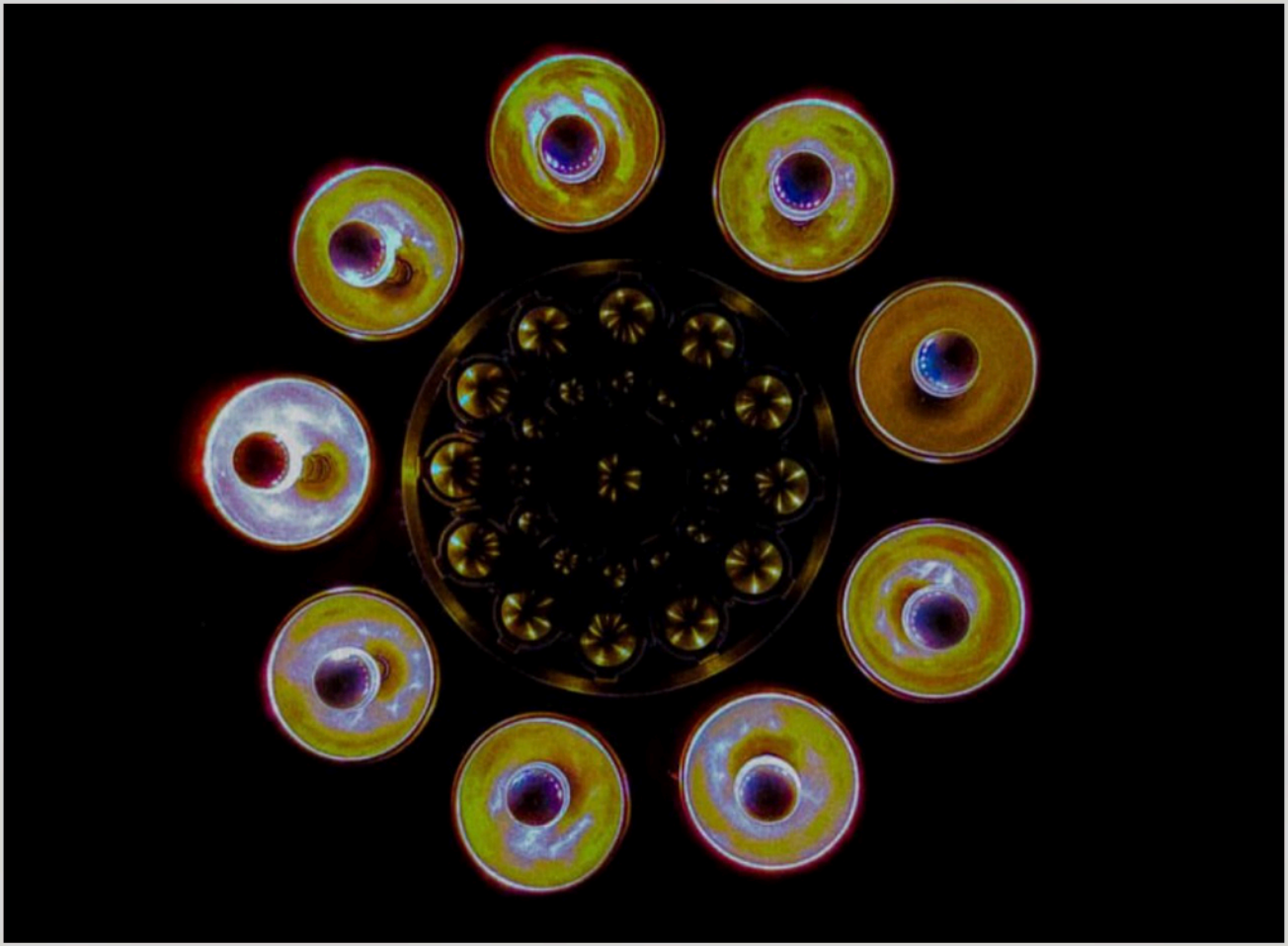
INTERNATIONAL COLLECTION OF AMBIENT DREAMSCAPES

VOL. 0

The International Collection Of Ambient Dreamscapes



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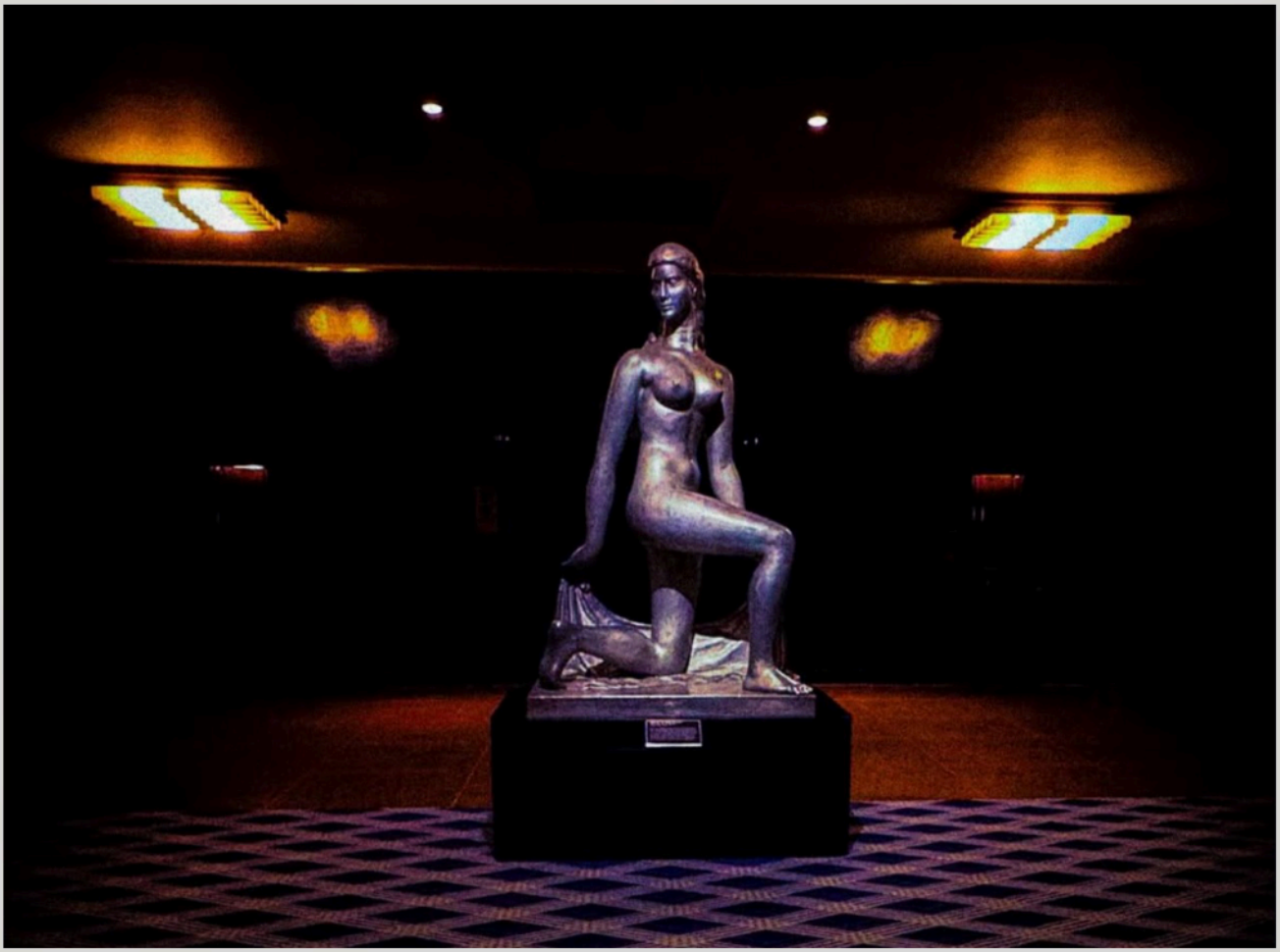


Taken in Scotland, this image captures the grandiosity that certain buildings can embody the moment you step inside.

The mall's sweeping staircases and layered balconies create a visual maze, giving the illusion of endless exploration.

It's easy to feel lost among the intricate paths and storefronts, as if the space is much larger than it truly is. Yet, much of what surrounds you is ambient, open space framed with intention.

The warm browns and muted greens evoke the calm and depth of a forest, subtly connecting the urban environment to something more organic.

In this way, the mall becomes more than a commercial hub, it transforms into a man-made woodland, inviting visitors to wander and wonder amidst its indoor canopy

July 2023, Shot By Origami Ultra

The refreshments stand at a movie theater is something we either cherish or despise.

A good movie is always better with a snack, but theaters often price them so high that it hardly feels worth it.

Yet, these sales are what help keep the theater running. Think of all the memories, the atmosphere, the experience of being there.

It's a harsh trade-off between cost and experience—one we're forced to navigate.

Now, many of these stands, and even some theaters, sit completely abandoned.

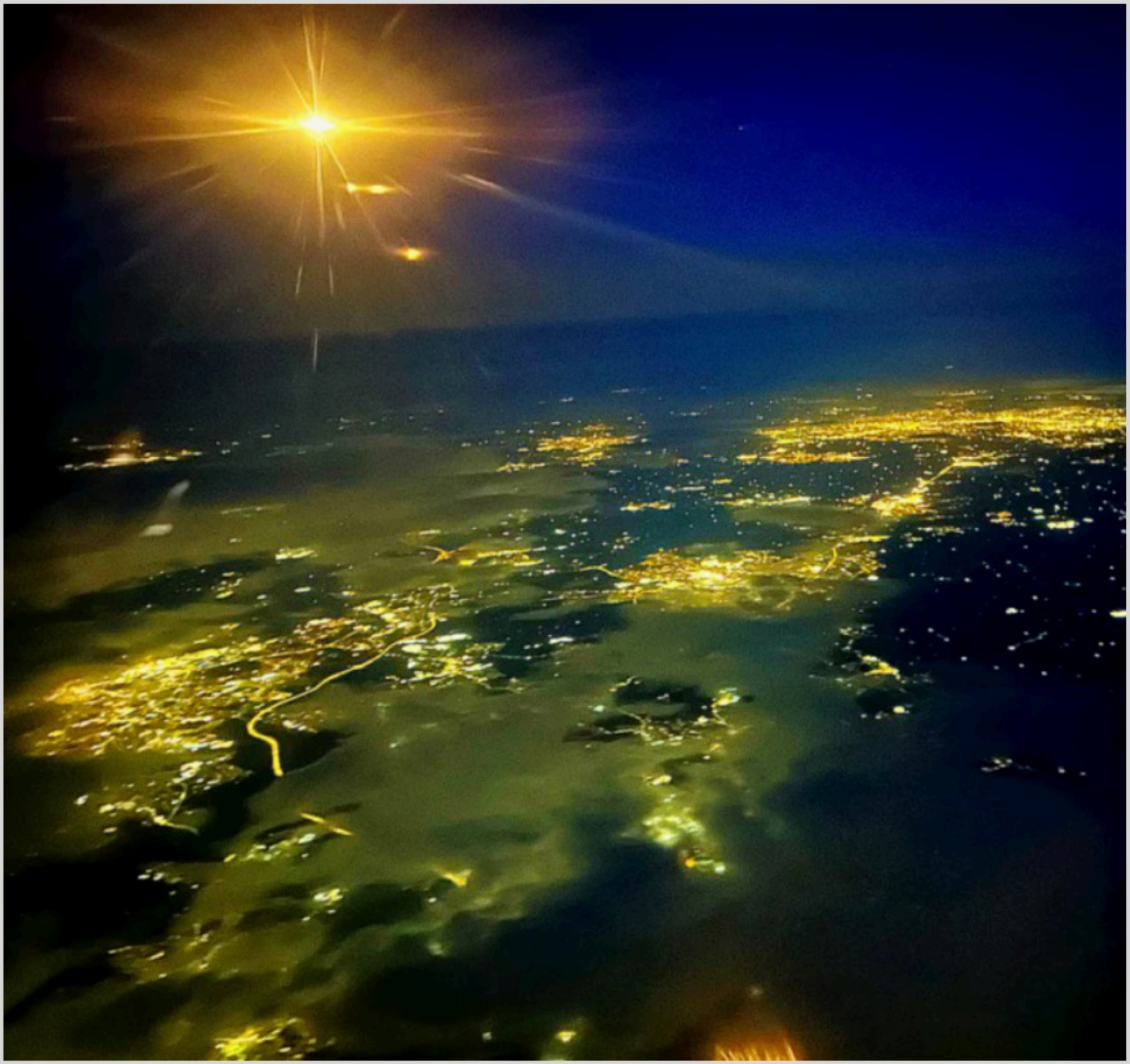
July 2023, Shot By Pavraj Dhillion

Planes have become the ultimate alleyway between two totally different universes. It's the connective tissue that enables memories to form. There's something about being suspended above the world that feels both surreal and grounding at the same time. Despite this, the experience of flying is often seen as tiresome and gruelling. Long lines, invasive security, delays, and the maze of terminals reduce something extraordinary into a routine. The journey becomes cumbersome, even if the destination holds meaning.

Through it, I've travelled across Europe and Asia. But India remains the most familiar – yet emotionally complex – destination. Being an Indian American – often labelled as an "ABCD" - comes with the same shared experiences. From the minute we're born, we're armed with the same bag of rhetoric that we regurgitate to other people of the community when we meet them. Conversations tend to follow familiar patterns, one of the most famous being: "How often do you go to India?"

I will admit that I've grown pretty resentful towards my alleged "motherland", but it still doesn't take away from the fact that I've formed some of my most obscure, but fond memories while in the air.

July 2023, Shot By Origami Ultra



Taken in Pune, India by Memevik. In India, apartment complexes are called "Societies".

This was on set for the now deleted "Bad Movies" song from the scrapped "AWOF" Album.

Just an edgy picture sure, but it represents the dynamics of living on top of another which is the reality for many Indians across the country.

The dim, grainy lighting and tight corner evoke the boxed-in nature of urban life, where people live stacked above each other, navigating shared space and blurred identity.

It's a small moment, but it speaks to a much larger structure.

August 2023, Shot By Ritvik Modax

Taken at Raga Recordings, my first studio session where me and my crew recorded the "It's Getting Late" album.

A monumental moment in my career – Finally vocals that aren't distorted and crusty as shit from the headset I usually use!

The studio was small, which made the experience feel more personal. Ro, the engineer was really supportive, giving me advice and even loving some of the tracks I recorded there.

An unforgettable experience for sure, and a major milestone in my creative life.

December 2023, Shot By Pavraj Dhillion

On the same day as the raga recording, my crew and I shot the trailer for It's Getting Late at Broadway Mall.

Sadly, the mall is slowly dying, which is unfortunate because I have a lot of memories tied to that place.

It serves as a reminder not to take things for granted when we have them—a lesson people have heard countless times but rarely seem to learn.

December 2023, Shot By Pavraj Dhillion

This photo was taken at my house using a Nintendo 3DS.

The 3DS captures a unique liminal aesthetic—not as grainy as VHS, but it represents a 2000s aesthetic that I'm very attached to, an era I'm deeply attached to.

My house reflects that classic 2000s suburban architectural style I've come to love. It's not extravagant or fancy—it's home, and it's been that way for 18 years.

Because of our laziness, my family never took down the Christmas tree, which has almost become an iconic fixture, adding character, nostalgia, and detail to the house.

February 2024, Shot By Alex Hager

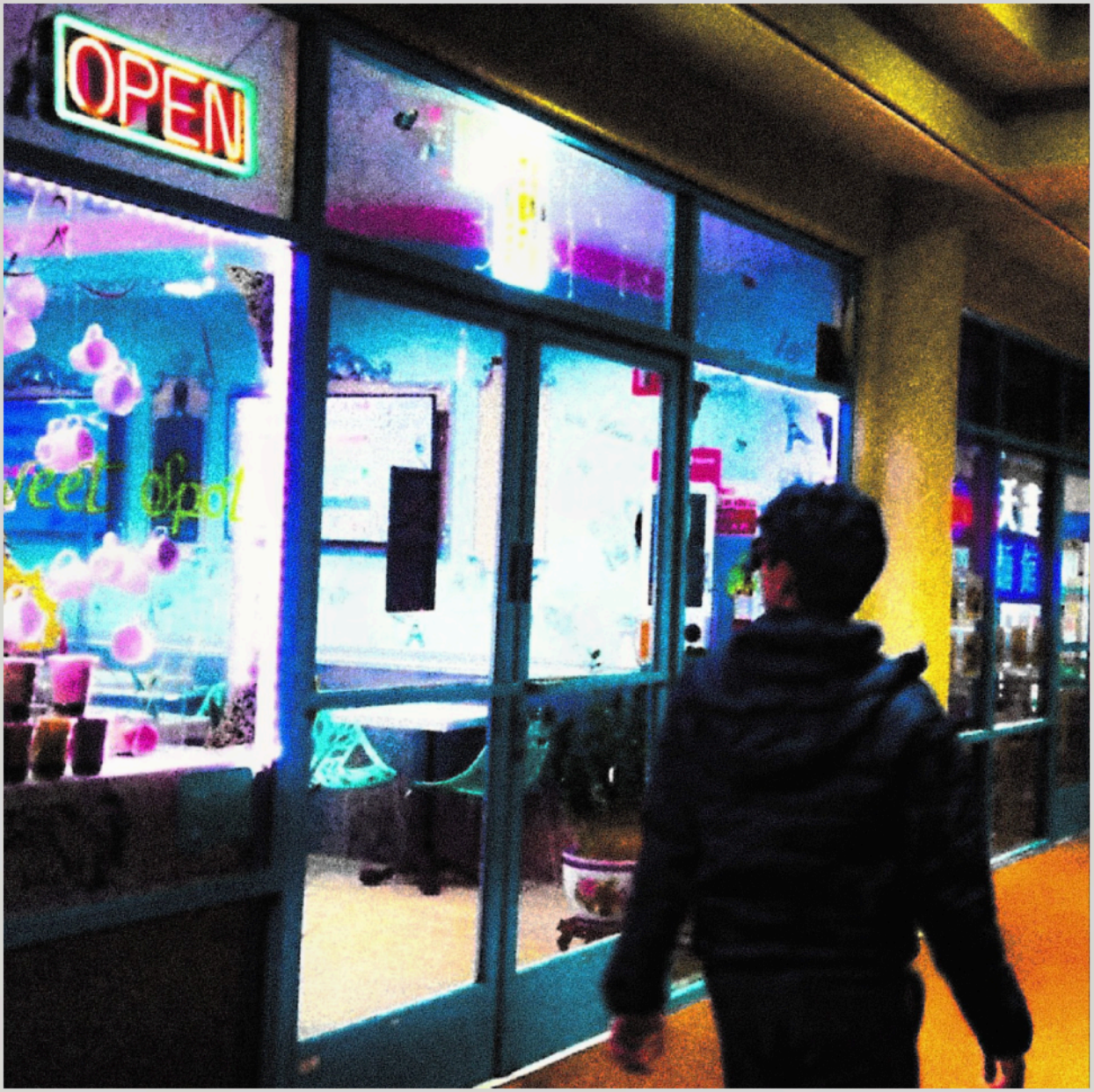
Taken at Chinatown Plaza in Las Vegas, the sheer serenity and ambiance I experienced there felt unreal.

Everyone was incredibly kind, friendly, and welcoming. The neon lighting highlighted the architectural beauty of the space, creating a striking atmosphere.

Although I had never been there before, it felt oddly familiar—evoking an unexplainable sense of anemoia that I've been chasing ever since.

This place represents the small business sector of America and how immigrants like me and my family come here seeking opportunities unavailable elsewhere. It's just a community of everyday people keeping a big dream alive.

March 2024, Shot By Origami Ultra



Also taken at the Chinatown Plaza in Las Vegas.

The neon really shines light on the rather dark alleyways that line the entire structure.

Another example of how unique lighting can elevate a certain architectural style and give it a style that is both functional and formal.

It was also around closing time, so it represents the slowness felt by the plaza as the night continued to fall.

March 2024, Shot By Origami Ultra

The last picture taken at the Chinatown Plaza in Las Vegas.

This was inside the main "mall" portion, lined with several small businesses that had signs written in Chinese characters that I didn't understand, but regardless, felt like home.

I think this one in particular was an antique store, but I can't quite put my finger on it.

Every store had its own neon-colored header that lined the top of the structure, and each one was colored uniquely for each store.

This one popped out to me the most.

March 2024, Shot By Origami Ultra

Taken near my house. This was the original cover made for my "Its Getting Late" album.

The idea was fantastic, but it eventually got scrapped because streaming services wouldn't accept it.

Since my name is Origami Ultra, I had to use the "Ultra" gas station as the backdrop.

This represents, again, the desire for slowness that should be an accessible and common interest among people.

It shows the certain serenity one feels when maybe leaving work to go home—that little in-between period where life just seems to slow down for once.

April 2024, Shot By Pavraj Dhillion

Taken at the "Mall at the Source," a dead mall in my area.

I'm not really attached to this mall, as I was never there when it was in its heyday, but the overall feeling of being in a dead mall is very surreal.

It's a liminal space, a place that's supposed to be bustling with life, but just isn't. It's almost like you're walking by ghosts of people who once called this mall their "home" for hangouts, dates, and special moments—or even little moments, for that matter.

What was once a beacon of capitalism is now just a shell of its former self, rotting away as technology replaced its function.

April 2024, Shot By Pavraj Dhillion

Also taken at the Mall at the Source. This was in the backrooms portion.

The backrooms is a phenomenon that sparked the liminal space craze.

It's a feeling of "what's around the other corner?" It's a question one poses while exploring these abandoned structures, but also when we're about to enter a new chapter in our life.

There could be trash or treasure—the only way you find out is to walk around the corner.

April 2024, Shot By Pavraj Dhillion

Last picture taken at the Dead Mall at the Source.

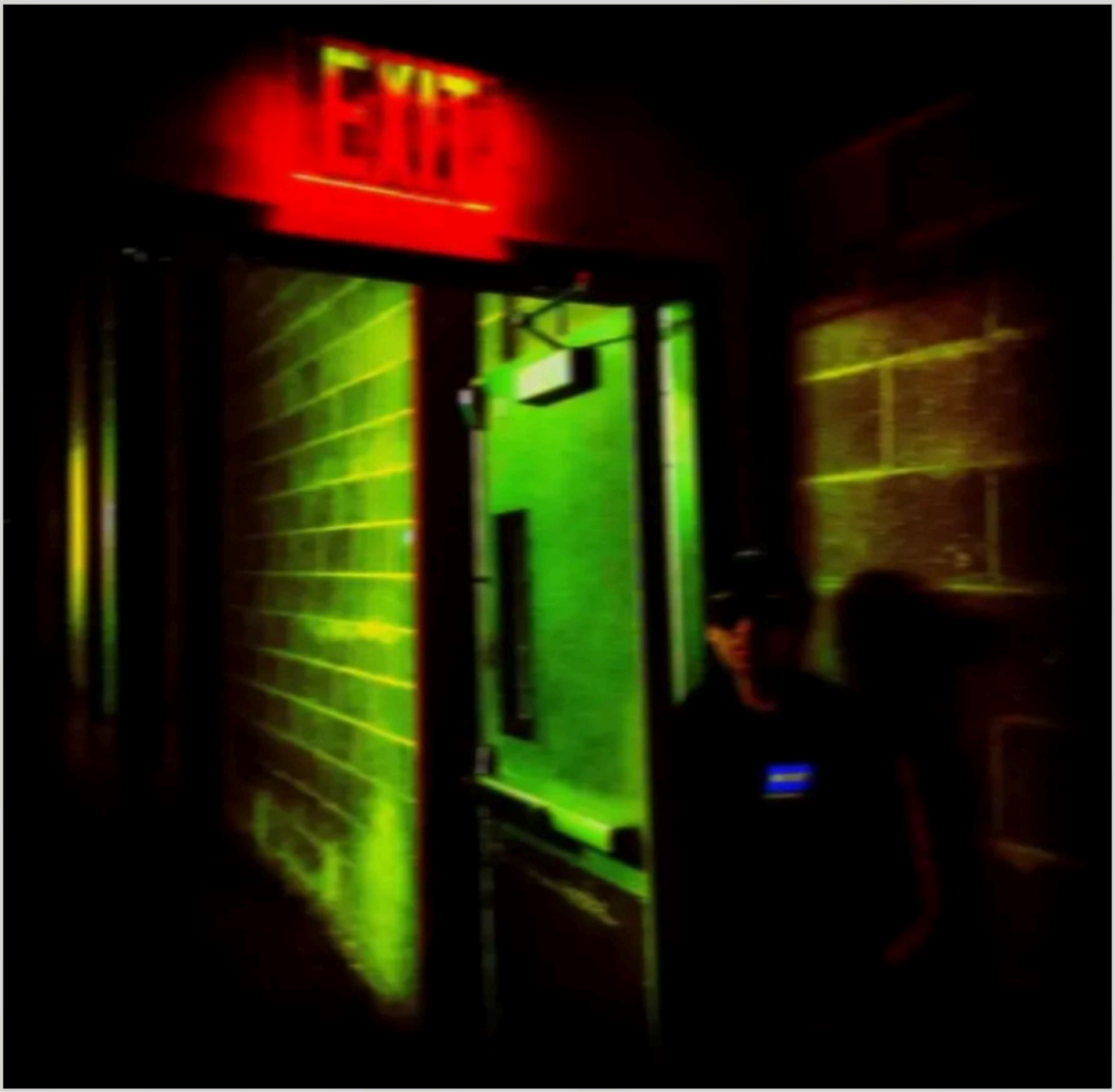
This later served as the inspiration for the "So I Stood Waiting...” album cover.

As stated before, the only way to change your life and take advantage of new opportunities is to turn the corner.

We want change so badly, but dread it once it actually occurs. We would rather sit in a dead mall that holds the ghosts of memories than go to a new mall bustling with fresh ideas and memories.

his was the premise of the scrapped but not shelved film "Later” that was meant to accompany the “It's Getting Late” album.

April 2024, Shot By Pavraj Dhillion



Taken at the Tri County Flea Market, a locally owned spot that usually doesn't see much traffic.

It's sad for the owners, but it perfectly captures the true feeling of walking through a desolate plaza—the feeling of solitude.

Normally, being alone feels scary since humans are social creatures, but here, solitude felt strangely comforting.

There's something nostalgic about seeing the things you once knew as a kid, but now through a new lens as you mature and grow.

The quiet stillness invites reflection—a reminder that places, like people, change over time, yet some memories remain untouched, quietly waiting to be rediscovered.

July 2025, Shot By Pavraj Dhillion

Taken at a sump in my neighborhood. It's a strange, somewhat hidden area—cut off from the rest of society, tucked away like a forgotten corner. Because of its isolation, it's often a hotspot for delinquent activity. Yet, despite its rough reputation, it holds a unique kind of significance. It's almost like an "outside" version of the liminal spaces we often talk about—places that exist on the edge of everyday life, suspended between what is and what could be.

This sump is a place nobody is really supposed to enter, but it quietly draws young people who seek a refuge away from the rules and expectations of the world. Here, amid the shadows and cracked pavement, memories are made—sometimes reckless, sometimes meaningful. It's a raw, unpolished space that reflects the restless energy of youth, a secret stage where moments unfold away from the spotlight, yet leave lasting impressions.

February 2025, Shot By Pavraj Dhillion

Taken behind a laundromat in Hicksville, this photo shows a quiet, almost forgotten space — the empty back lot, still and overlooked.

While the front might be busy with cars and people, the back tells a different story. Above it all, the sky is heavy with clouds, casting a muted light over the scene. In the background, the spire of a church rises just enough to be noticed. There's something about that mix, the ordinary building, the quiet lot, the darkening sky, and the presence of something bigger in the distance.

It feels like one of those in-between spaces, not fully here or there, where things slow down and you're left with whatever's real.

It says something about how life can look full from the outside, but feel quiet on the inside.

May 2025, Shot By Alex Hager

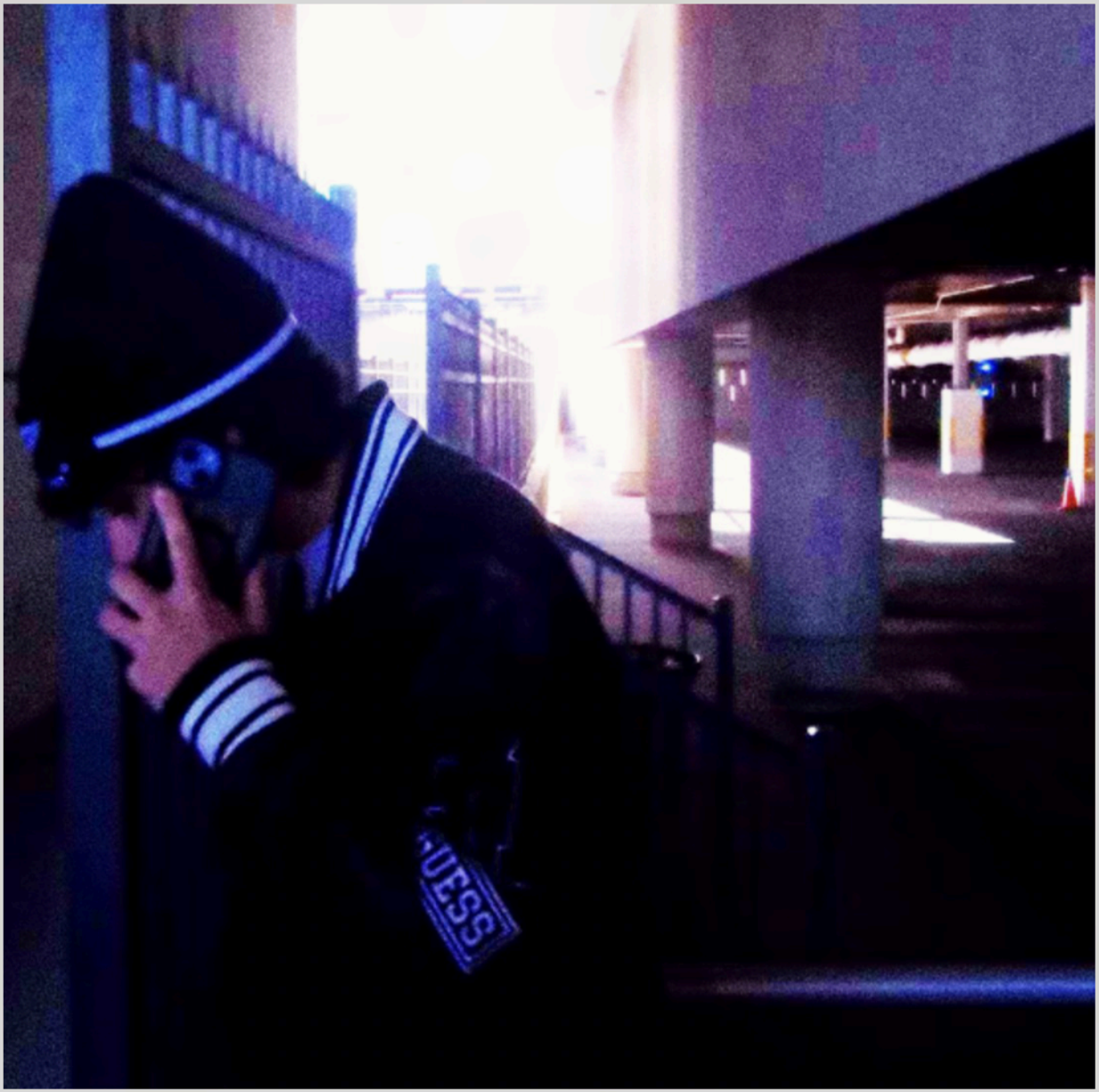
Shot in the Flagstar parking lot, During the shoot for “Things Like That”.

It captures that in-between feeling — lost in a phone call while everything else fades into the background.

The harsh lighting, the empty structure, the cold concrete — it’s another outside liminal space.

It reminds me how often we’re somewhere, but not really there.

May 2025, Shot By Pavraj Dhillion



Shot by the Hicksville train station.

I wanted this one to represent movement — trains come and go, and so do moments in life.

Standing still while everything around you is built to move says a lot. 2025 is the year I've fully locked in, no more half-stepping, I'm truly in it now.

This spot felt like the perfect symbol for that, not where I stop, but where I start moving forward.

May 2025, Shot By Pavraj Dhillion

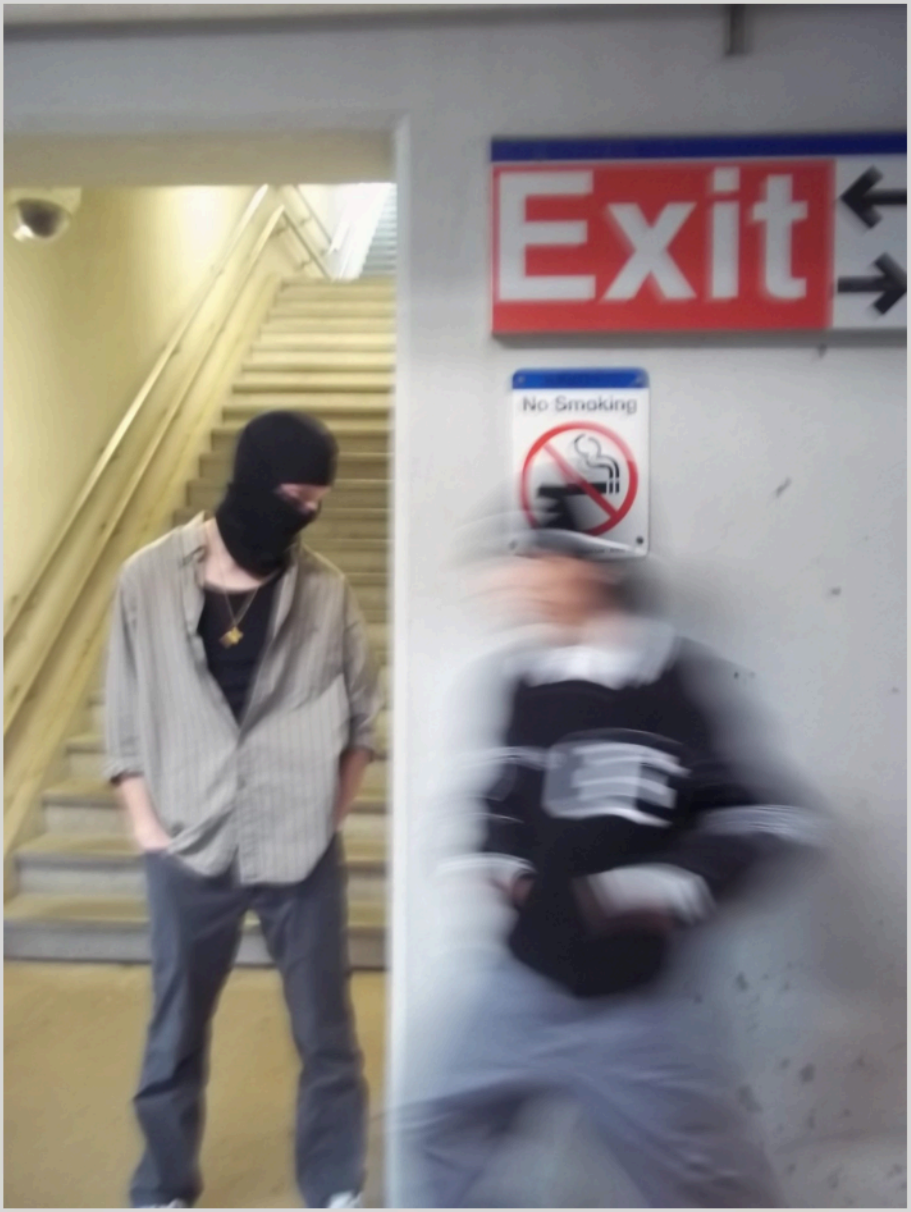
This is the cover for my fifth album "So I Stood Waiting..." — if it looks familiar, it's a visual continuation of the earlier exit sign photo from the Mall at the Source.

Shot in Hicksville train station, right under the exit sign. The blurred figure in front is me, in motion, but not really going anywhere. It represents the mental fog that comes when your mind's moving too fast to focus. It's not from a lack of ideas, it's the opposite.

It represents the overload of trying to do something real while life keeps throwing you curve balls. In front of me, that still figure in the mask is like a physical form of all the stuff that preventing me from the exit — doubt, burnout, anxiety.

This photo captures that in-between, trying to move forward, to exit that head space, but still feeling pulled back by what's standing in the way

May 2025, Shot By Pavraj Dhillion



About the Author

Origami Ultra is a multidisciplinary artist working across photography, sound, and design. A recording artist, record producer, photographer, videographer, editor, software developer, and designer, his practice moves fluidly between mediums, treating each as part of a unified creative system.

His work combines internet-influenced visual culture with decades-old aesthetics, constructing images and environments that feel both contemporary and displaced in time. Drawing from liminal theory and ambient atmospheres, he explores the emotional residue of built environments and the quiet tension between familiarity and estrangement.

Through subtle atmospheres, textures, and "Grafx" influenced memory, Origami Ultra creates immersive studies of in-between spaces—moments suspended between presence and absence, memory and imagination. His work reflects an ongoing interest in slowness, perception, and the subtle ways environments shape human experience.

Acknowledgments

Visualized by: Origami Ultra

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Art Direction by Origami Ultra, Pavraj Dhillion & Alex Hager

A COLLECTION OF CAREFULLY SELECTED IMAGES THAT CONVEY THE FEELING OF NOSTALGIA, ANEMOIA, &. COMFORTABLE MELANCHOLY. THE INTERNATIONAL COLLECTION OF AMBIENT DREAMSCAPES SEES TO CONSTRUCT THIS SIMPLE PHILOSOPHY IN CULTURE:

- THE INTEREST OF THE SLOWED & AMBIENT SOUNDSCAPE CAN & SHOULD INFLUENCE DESIGN METHODS IN THE REAL WORLD, AS WELL AS THE ARTS.

ALL IMAGES CREATED BY ORIGAMI ULTRA,
ALEX HAGER & PAVRAJ DHILLON

M.O.N.A.

Architecture | Design | World Building | Experiences

by Origami Ultra

LIMITED EDITION